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ABSTRACT

This paper shows how visual media may be used in the high school and college classroom to foster analytical, communicative, and interpretive skills traditionally developed through reading. It suggests that L. Joplin's (1985) 5-stage experiential learning model and Anita Covert's (1980) EDIT system can be used to teach a range of media. It describes in detail how Covert's system--moving from "experience," "description," "inference," to "transfer"--helps the students to analyze and understand a medium and then apply it to their own living experience. It gives specific examples of how magazines from non-American cultures can help students become aware of different cultural practices and how television magazine shows like "20/20" or "60 Minutes" can raise issues of intercultural communication. The paper specifically looks at "20/20" episodes such as "The Vine Jumpers" and "Lesbians" and movies such as "When Harry Met Sally" and "Circle of Friends." The paper outlines Covert's system step-by-step in suggesting how each of these media could be used in the classroom. Contains 11 references. (TB)

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ED 399 573

INTEGRATING MEDIA INTO THE COMMUNICATION CLASSROOM AS AN EXPERIENTIAL LEARNING TOOL: A GUIDE TO PROCESSING AND DEBRIEFING

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Introduction

There can be little doubt that the generation of students currently enrolled in higher education, and those who will follow them, have been 'raised' through media consumption. They learned to read with Big Bird on Sesame Street and have never switched off their television sets since! This generation of students is clearly a 'visual' generation, stimulated by media images and whose world has been formed and shaped by what has passed before their eyes, be it in the movie theater, on television, or in print magazines.

It can be argued that this visual generation is now at odds with the traditional forms of education utilized in many high schools and university classrooms. The expectation of much of the American educational system is that students will analyze, interpret, critique and understand concepts, theories, and principles through reading them. The unfortunate thing about reading for this visual generation is that the words themselves do not move! It is the reader, who through their own imagination and cognitive processes, make the words 'move' and create meaning. Unfortunately, this is a skill with which many students appear to be unfamiliar.

The inability to read and comprehend can be seen as not entirely the students fault. As previously stated, this generation of students has been raised in a visual generation, a generation which has been raised to value 'edutainment' rather than education. Many educators lament the loss of the 'traditional' student who was willing (and able) to read, and therefore may not appreciate and understand this new visual generation's struggles within the traditional American

classroom.

Therefore, it can be argued, that there is a need within the American education system to try and reach some common ground between the reading oriented traditional educational system and the visually oriented new generation of students. This paper offers suggestions on how a common ground can be achieved between instructor and student through the incorporation of media texts (film, video, television, and print) as an experiential learning tool in the communication classroom. The paper will: (1) Explain why media should be used in the communication classroom; (2) offer an overview of media as an experiential learning tool; (3) provide an overview of how classroom activities and exercises using media texts as experiential learning tools can be successfully and effectively processed and debriefed; and (4) provide several examples of activities and exercises that can be used as experiential learning tools in specific communication courses.

Mass Media in the Communication Classroom

Recent evidence suggests that the use of media as a pedagogical resource and educational tool within the communication classroom is well established (Adler, Copputo, & Preble, 1990; Proctor & Adler, 1991). As Proctor and Adler (1991) state, "film use is popular and probably extensive in the communication classroom" (p. 303). It is recognized that media can be used in communication pedagogy to help students better understand and interpret the concepts, principles, and theories of communication studies. The rationale and purpose of using media in communication courses is to heighten students' understanding and appreciation

of the theories, concepts, and principles of communication.

The benefits of using media in communication pedagogy is clearly and concisely summarized by Proctor (1990a) when he argues for the use of feature films in communication courses:

> feature films are a useful tool for communication interaction because they (a) heighten student interest without sacrificing academic rigor, (b) utilize an existing and available resource with which students are comfortable, (c) allow classes to observe and evaluate communication processes in action, (d) expose students to worlds beyond their own, (e) provide affective as well as cognitive experiences through vicarious involvement, and (f) offer opportunities for discussion, values clarification, and personal assessment. (p. 4)

A further advantage and benefit of using all types of media in the communication classroom is that it helps students conceptualize and create a context through which to understand course content. For example, in organizational communication classes a common difficulty is that students have little, if any, real life experience of working in formal complex organizations. Therefore, the use of media portrayals of organizational life and operations gives students a concrete illustration of the concept/principle/theory they have read and discussed in class. The fictitious illustration of communication concepts gives the student a foundation upon which to build and understand their interpretation(s) of the communication concept(s) being discussed.

It is the idea of media providing visual illustrations of course content, be it in video, television, or print form, that we find most appealing about the use of media in the communication classroom. If used properly, media can be used as examples, illustrations, and contexts through which to understand, discuss, and

critique communication processes and interactions. The use of media in the classroom brings to the visual realm the content of the course - a realm that students readily understand and appreciate.

It is important to note that the meaning and messages within media texts can be seen to be multidimensional. That is they do not contain only one possible meaning or preferred interpretation, but instead are open to interpretation from many different standpoints. The traditional (structuralist) approach to media research has taken-for-granted the audience for media texts and assumed that members of the "audience uncritically adopted the text's apparently coherent view of the world" (Wilson, 1993, p. 2). In contrast media texts should be seen as having multiple meanings. This approach to media analysis (audience-centered) argues that readers of media texts (the audience) arrive at the text (video, television program, and/or print medium) "equipped with their own knowledge and account of experience, and can use them not only to produce new interpretations but to resist the text's positioning" (Wilson, 1993, p. 2).

In this way media can be seen as similar to 'real' communication interactions, in that any message is open to multiple interpretations depending on the background and experiences of the receiver. The media representation of communication processes and interactions can be seen as a satisfactory 'substitute' for 'real life' experience of communication interactions as they offer some of the same interpretive possibilities and difficulties. This means that media representations of communication interactions can stimulate the same kind of discussion about the meaning of a situation as can a 'real life' communication

interaction.

In the next section of this paper an overview of experiential learning will be offered to better orient the reader to this pedagogical concept.

Experiential Learning

Experiential learning is, in its most simplistic form, a philosophical perspective which links the concrete with the abstract. By coupling the concrete and abstract elements of a lesson being presented, the learners should "attain a qualitatively superior level of knowing ... confronting the learner with elements of reality which augment their understanding of the materials under investigation" (Sakofs, 1985, p.159). Experiential learning can bring what appears to be a detached every day world outside of the classroom into learning experiences of the students enabling them to feel more connected with the world while increasing their level of knowing in the classroom.

In 1985 Joplin proposed a five-stage experiential learning model generalized from reviewing the processes and components of programs labeling themselves as experiential. This model includes: the focus of the activity in which the educator presents the task and isolates areas of concentration; 2) the action needed to complete the task which may include placing students in unfamiliar settings, yet places the responsibility on the students to embrace this new situation; 3) the support which encourages the student to continue to try; 4) the necessary feedback which is linked to support and can be accomplished by supplying written or oral comments; and 5) the debrief step in which the conclusions and perceptions are recognized and verified against a greater body of

perceptions.

Furthermore, Joplin (1985) set forth characteristics of experiential learning which should be present in the five-step model. These characteristics include: (1) a student based rather than teacher based approach; (2) a personal not impersonal relationship to the subject; (3) a process and product orientation where the process of arriving at a conclusion is just as significant as the conclusion; (4) an evaluation for internal and external reasons which includes self-evaluation; (5) a holistic understanding in which the complexity of the situation is stressed over the simple summation; (6) an organization around experience where the complex experience is the starting point and the analysis is the follow-up; (7) a perception base rather than theory base in which a student should be able to justify his/her perceptions rather than cite experts in the field; and (8) an individual based approach rather than group based so the individual can develop ideas and explore alternatives (p. 159-160).

The study of human communication is an ideal area in which to utilize experiential learning because the world can be used as a laboratory where abstract theory can be easily brought to the concrete realm of the lived world. However, as previously stated, students may have limited experience of communication contexts (for example, intercultural, organizational, and interpersonal) in the world, therefore, the use of media as an experiential learning tool is an ideal way to bring the world into the classroom for students to experience and from which to learn. By utilizing media texts and using the characteristics and the five-step model of experiential learning set forth by Joplin

(1985), students can participate in learning experiences in which they are actively engaged with the material being presented.

Processing and Debriefing

The pedagogical effectiveness of utilizing different forms of media within a communication classroom depends upon the instructor's skill in leading discussions, as well as students' willingness to participate. While the overall idea that questions improve students' learning is accepted and that generally speaking students enjoy the activity and feedback that the discussion provides, how to actually lead a discussion involving the media experiences is often overlooked in descriptions of the use of media in communication education. In this section, information concerning what is involved in the debriefing of the experiential activity involving various types of media will be presented.

According to Cooper (1991), the "underlying assumption of experiential learning is that we learn best when students are actively involved in the learning process...when they 'discover' knowledge through active participation" (p. 10). Although, the media experience provides the basis of the learning process, it is an instructor's ability to lead discussion following the media experience that will determine the effectiveness of the experiential process. Teachers' use and selection of questions is a means of stimulating student thinking by actively engaging the student in the interaction process. The more involved the students are in the interaction process, the more likely students will see the educational component of the activity. Selecting questions to ask is determined by the objectives set by the instructor for the exercise. Since experiential learning

focuses on the observation, reflection, and the examination of the activities within the experience, both higher and lower cognitive questions should be utilized by instructors. Lower cognitive questions focus on memory, knowledge or comprehension skills, while higher cognitive questions focus on analysis, synthesis, and evaluation skills.

Constructing higher cognitive questions may not be a skill that instructors are comfortable with nor may students be comfortable in answering higher cognitive questions. When researchers began investigating the use of questions in the classroom, they generally found that low level fact or paraphrase questions dominated the classroom(Ellner & Barnes, 1983; Lamb, 1975; and Rowe, 1978). Teachers seldom asked higher level questions. This is consistent with the findings of Mary Budd Rowe (1978). She found that teachers do not conduct discussions; they simply fire questions at students, too rapidly for students to answer. She offers that most teachers ask between three and five questions per minute, of which the majority are fact based or knowledge directed. Students are given little practice with higher level cognitive questions and the skills required to answer them. Instructors as well as students must be comfortable with higher and lower cognitive questions if the discussion is to achieve the goals as identified by the instructor.

While utilizing a variety of question types in order to accomplish the goals set by the instructor is important, combining the questions into sequence to coordinate the entire class period will also yield pedagogical benefits. Preparing a questioning sequence helps instructors to see the 'big picture'; that is how an

individual question serves a specific purpose in a more encompassing plan with predetermined goals.

One such sequencing technique is offered by Anita Covert's (1980) EDIT system. She offers:

> Processing is the most important aspect of game and simulations. This is where the real learning takes place as students analyze and draw conclusions from their experiences and discuss modifying their behavior accordingly. Many students either lack the ability to individually analyze or don't bother to analyze and draw conclusions from their game or simulation experience. The edit system provides an organized way for this group processing to occur.

The EDIT system consists of four steps: experience, describe, infer, and transfer. The first step refers to the actual experiential activity. Step two requires that instructors focus students on discussing behaviors of others, their own behaviors, as well as describing their own feelings concerning the activity of others. Step three, the inference stage, has instructors focus their questions on the general conclusions, hypotheses, or inferences that can be drawn from the experience and the descriptions that were offered by students in the previous step. Finally, the transfer stage focuses on questions that enable students to apply their conclusions, inferences, and hypotheses to their own lives.

While not the only processing framework available, the EDIT system is clearly an easy, organized, and focused approach to question construction and sequencing. Below the EDIT system is outlined in more detail:

Experience. The game or simulation.. Can be used for other experiences such as film and videos. It involves actually doing the classroom activity.

Describe. What happens to you (the student); others (as you observed them); to things (moved or unmovable); to actions or interactions as behavior. Descriptions

need to be limited to what is observable. The essential questions to ask students who are in this stage is what they saw, heard, thought, felt. What happened in the activity? What were the goals? Which strategies were used to meet the goals? How did you feel when...? What did you say when...? What did he/she do when you...?

Infer. From the descriptions of the experiences what general principles, theories or hypotheses might be developed about interactions, behaviors, or tendencies. This is the time to make sweeping statements, to support inferences, to develop statements about tendencies or principles. What have you learned from this experience? What cause and effect relationships came out of this exercise? How did the activity compare with reality? What hypotheses about reality did the activity suggest? How were you affected by this activity?

Transfer. Transfer these principles to a usable level in your own life: how you might use this concept in another situation: how that principles applies to what you do. This answers the "so what?" question. It is the transfer of learning from one setting to another - be it the real world the student lives in or another course or class being taken. How would you put this stuff to work for you? How would you use the concepts you are developing in this discussion? If you belief what is being said about this, what specific way can you make your behaviors more appropriate by applying the principles discussed? What conclusions can you draw from the experience that will enable you to cope with your environment more successfully? (Myers & Myers, 1975).

The EDIT system can be used to successfully and electively process and debrief experiential learning activities using mass media in the communication classroom. The utilization of the EDIT systems enables students to obtain a valuable and worthwhile learning experience from activities using various kinds of media.

The final section of this paper will provide several examples of how different media texts can be used as experiential learning activities in the communication classroom. Activities will be described and processing and debriefing procedures using the EDIT system will be outlined. Two different

formats for using the EDIT system are provided. First, the use of print media as an experiential learning tool in the intercultural communication course will be examined. Second, the same format will be utilized to discuss the use of television magazine shows in the intercultural course. Finally, a different format for the EDIT system will be used to show how feature films can be used as an experiential learning tool in the interpersonal communication course.

The Use of Print Media in the Intercultural Communication Course

This experiential learning activity can be used in an Intercultural Communication Course when examining media or roles of women in cultures. Mass media is pervasive in American society and people often know what they perceive as "true" about other cultures because of this powerful influence. Whether through television, newspapers, magazines, films or books, unless an individual has traveled to other cultures, students formulate opinions based on information provided through mass media. This learning experience provides students with the opportunity to examine the influence of the print media by utilizing a hands-on examination of magazines from other cultures, small group interaction and class discussion.

Materials needed for this activity are women's magazines from other countries. Ideally, the same month's issue of a particular magazine from numerous countries give the students a comparison; however, collecting the magazines over time will not alter the outcome of the learning experience. Purchasing these magazines can be problematic, especially if your university is not in or near a large city. The simplest way to obtain these magazines is to ask

people to bring you one back when they travel abroad. You can often find copies of international magazines at large bookstores or specialty bookstores. If you have no success at finding international magazines in your area, call a local bookstore and ask for the number of their distributor and call to see what is available. You can also call the publisher direct and inquire about international magazines. Both Cosmopolitan and Vogue have several international editions. If all else fails, call *The Newsroom*, a bookstore in Washington, D.C., at (202) 332-1489 or stop by when visiting the city. They may be willing to send you magazines if you prepay the cover price and postage. These magazines can run anywhere between $15 to $20. If you travel and spend time in airports, occasionally international magazines can be found in the bookstores. Finally, if you ever get to London, *Harrod's* has a good selection of international magazines.

Goals

After completing this activity, the students should be able to:

1. Recognize the value of social comparison when interacting with people from other cultures.
2. Identify global definitions of beauty and cultural definitions of beauty.
3. Identify cross-cultural differences in gender role expectations.
4. Understand the process of uncertainty reduction.
5. Understand the impact of mass media in forming perceptions of other cultures.

Experience

Students are divided into small groups and magazines are distributed to each group (if there are only enough magazines for each group to have one, the group should be no more than four students). A one page handout is given to each student with the origin countries listed with blank space provided for writing comments/reactions to the magazines. Students are give the following scenario to guide them and enable them to have similar perceptions of the activity when beginning it: If you have no knowledge about this culture and the magazine was your first introduction, what would you think about women in that country after examining the magazine? Once each student has formulated an impression after examining the magazines, the group compares perceptions and discuss similarities and differences in individual perceptions.

Describe

In this stage of the learning experience, students should be asked to describe what happened to their perceptions of women from these countries during this magazine exercise. The descriptions should be limited to what is observable. Some possible key questions to ask at this point could include, but are not limited to the following:

1. What did you see in these magazines?
2. What did you think about your perceptions?
3. How did you feel about your impressions?
4. How did your impressions change when you discussed the activity with others?

Infer

From the descriptions of the experience, the students are then asked what they learned about principles, theories or hypotheses concerning women in various cultures? What cause and effect relationships came out of this exercise? How do the women in the magazines compare to their perceptions of reality? How were they affected by this experience? At this stage of the EDIT System of experiential learning, inferences and sweeping statements are encouraged when students respond to the discussion questions.

Transfer

Finally the students are asked to apply what they have learned to their own lives and experiences. This means carefully examining the concepts, definitions and theory and applying them to real life situations. This includes, but is not limited, to answering some of the following questions:

1. If you believe that media is pervasive part of American life, how does this impact your perception process when learning about other cultures?
2. How does social comparison affect your perceptions of other cultures?
3. How do definitions of beauty affect perceptions?
4. What role does mass media play in perception process?
5. What conclusions can you draw from this experience that will enable you to cope with your environment more successfully?
6. What methods of uncertainty reduction do you have in in your own life?

Conclusions

This activity has consistently generated enthusiasm for examining media,

produced good discussion and provided students with a hands-on media experience. This indeed may be the first time that some students have ever thought about that culture and this exploration can provide students with the first step in beginning uncertainty reduction.This experiential learning activity can meet all of the goals/objectives listed above and provide students with an actual experience of examining magazines.

The Use of Television Magazine Shows in the Intercultural Communication Course.

The final example of a media text which can be used as a experiential learning tool in the communication classroom is that of television magazine shows. Segments of these shows (such as 20/20, 60 minutes. 48 hours, Prime Time Live, Dateline, and Turning Point) are useful tools in several communication course as they frequently cover a large array of topics relevant to the study of communication. For example, examples and illustrations of interpersonal dynamics can frequently be found, as can illustrations and discussions of organizational communication. However, this section of the paper will focus on the use of television magazines shows in the intercultural communication course.

Television magazine shows frequently have segments about topics of interest to the study of intercultural communication. These can range from illustrations of sub-groups or cultures in the U.S.A. to discussions of behaviors, traditions, or activities in other countries or cultures. It should be noted that the only way to find these segments is either to watch the show or read about the

show's contents in a newspaper or magazine TV guide. If you are not fortunate enough to have your VCR set up to record the shows as they air, cassettes and transcripts of most television magazine shows can be purchased from a distributor representing the show.

Below two examples of segments from television magazine shows' possible use as an experiential learning tool will be provided. It is realized that readers may not have easy access to these examples, or indeed be able to find them at all, but it is hoped that these examples will encourage instructors of intercultural communication to start utilizing such television programs as a resource for activities in their classrooms.

Segment 1: "The Vine Jumpers" from 20/20

A few years ago the ABC Friday night television magazine show 20/20 showed a short ten minute segment about a tribe in the Pacific which practiced an ancient ritual of 'vine jumping'. This ritual was to celebrate the success of the yam harvest. Tribes men would construct a 100 foot tower made out of wood. They would then collect long vines and tie one end to the top of the tower. The other end of the vine would then be attached to a tribesman's feet. He would then jump head first of the tower towards the ground. The vine would be cut to just the right length so that the tribesman finished his free fall inches from the ground, however occasionally his head would hit the ground. It has been argued that this ancient ritual is the inspiration for modern day bungy jumping.

The same format that was used to discuss the use of print media in the intercultural communication course will now be utilized to discuss the goals and

processing questions for the use of television magazine shows in the intercultural course.

Goals

1. To illustrate the concept of cultural borrowing.
2. To provide understanding and insight into cultural values and traditions.
3. To show the impact of 'westernization' and tourism on indigenous cultures.

Experience

Show the segment on 'Vine Jumpers' from 20/20 in its entirety.

Describe

In this section of the activity students should be asked to describe what they saw during the segment on 'Vine Jumpers'. Key questions to get the discussion started are:

1. Describe the ritual of vine jumping.
2. How do you feel about the ritual of vine jumping?
3. Describe your opinion of this ritual.

Infer

1. Do you think that Club Med visiting the island to watch the vine jumping ritual will change the ritual?
2. What principles and/or theories about intercultural communication can be described through this example of a traditional cultural ritual?

Transfer

1. Compare this ritual to rituals in your own culture.
2. Can you think of any other examples of cultural borrowing?

Segment 2: 'Lesbians" From 20/20

20/20 has shown several segments on lesbians in the United States. One segment showed the hostile reaction of a small southern town to a safe-house for battered women being opened in the same county. The hostility came from the fact that the safe-house was owned and operated by two lesbians. Another show segment showed a town in New England which has a high percentage of lesbians and lesbian couples living in it. The focus of the segment was on the reaction of the town, the lesbian life style, and the lesbian couples desire to have children. Either one of these segments can be used to discuss sub-groups in the U.S. and the so called mainstream's reaction to such groups. The example below will focus on the first show segment on the lesbian owned and run safe-house for battered women.

Goals

1. To recognize the existence of subgroups or cultures in the United States.
2. To identify the potential difficulties and conflicts between the dominant culture and subcultures.
3. To heighten students awareness and understanding of subgroups and cultures.
4. To generate discussion about other subgroups and cultures in the United States.

Describe

1. What happened to your perceptions of this subgroup after watching the show?
2. What happened to your perceptions of the dominant culture after watching this show?
3. What is your reaction to the arguments of both sides displayed in the show?

4. How do you feel about what you saw?

Infer

1. What was the cause of the conflict portrayed in the show?
2. What would would you suggest should be done to resolve the conflict?
3. What effects does this conflict have on the subculture? What effect does it have on the dominant culture?
4. What effect does this conflict have on the communication between the groups?
5. What values, attitudes, and/or beliefs are at the root of each side's views?

Transfer

1. What experiences have you had of being a member of a subgroup or subculture? How do you know you are part of this group?
2. What are your own opinions, attitudes, and beliefs of this subgroup?
3. How would your communication be effected when interacting with a member of this subgroup?
4. If you were a member of the dominant culture and held the same attitudes and beliefs as those displayed by members of this culture in the show, what communication strategies would you adopt when interacting with members of the subgroup?

Above two examples of how television magazine show can be used as an experiential learning tool in the intercultural communication classroom have been presented. In the next three examples, the use of feature films in the interpersonal communication course will be presented. This section will utilize a slightly different format of the EDIT system to illustrate an alternative way that

instructors could prepare processing questions.

The Use Films in the Interpersonal Communication Course

As previously stated in this paper, the use of films on video cassette has become a frequently used pedagogical tool in the communication classroom. One course in which the use of films is especially effective is the interpersonal communication course. Films can be used to great effect as they often simulate real-life relationships in their plots. There are any number of films which can be used in the interpersonal communication course (See Proctor & Adler, 1991 for an extensive list). Below, three recent films are highlighted for use as an experiential learning tool in the interpersonal communication classroom.

Film 1: When Harry Met Sally

Goals

1. To compare the communication patterns between same-sex female friends, same-sex male friends, and cross-sex friends.
2. To explore, the benefits and constraints of cross-sex friendships.

Experience

The film When Harry Met Sally is shown in its entirety. Students can be given a list of questions before the film is shown. This way that have specific things to look for while watching the film. Conversely, students can watch the film first and then engage in a structured classroom discussion.

Processing Questions

1. **Describe** Describe the communication patterns of Sally and Marie. What do they talk about? How do they communicate? Please offer specific

examples.

2. **Describe** Describe the communication patterns of Harry and Jess. What do they talk about? How do they communicate? Please offer specific examples.
3. **Describe** Describe the communication patterns of Harry and Sally (When they defined their relationship as friends). What did they talk about? What didn't they talk about?
4. **Describe** Compare the problems that each friendship faced.
5. **Describe** What were the benefits of each friendship? Was one friendship more satisfying for the individuals than the other?
6. **Infer** Drawing from your own experiences and the behavior in the film, can men and women be friends?
7. **Infer** What would men and women need to be aware of to keep their friendship together?
8. **Infer** Why are the communication patterns in same-sex male friendship different from same-sex female friendships?
9. **Infer** What is the communication behavior in your same-sex relationships? How does this compare with the communication behaviors illustrated in the movie?
10. **Transfer** How do you monitor the constraints that often impact friendships, either same-sex or cross-sex friendships?

Film 2: Circle of Friends

Goals

1. To understand how self-concepts are created.
2. To recognize the relationships between language strategies and self-concept.

Experience

The film Circle of Friends is shown in its entirety. Students can be given a list of questions before the film is shown. This way they have specific things to look for while watching the film. Conversely, students can watch the film first and then engage in a structured classroom discussion.

Processing Questions

1. **Describe** Describe Benny's self-concept as she went off to college.
2. **Describe** What factors impacted the creation of Benny's self concept? How did these factors impact Benny's self-concept? Give specific examples.
3. **Describe** How did her self-concept impact her communication behaviors when interacting with others? (Nan, Eve, her mom and dad).
4. **Describe** How did her self-concept impact her initial meeting with Jack? How did it impact the progression of her relationship with Jack?
5. **Describe** Describe Nan's self-concept. What factors impacted the construction of her self-concept?
6. **Describe** How did Nan's self-concept impact her relationship with Benny? With Jack? With Simon?
7. **Infer** What conclusion can you draw about the relationship between

self-concept, self-image, and communication choice?

8. **Infer** Given the information in the film, would you conclude that our self-concept's are relatively stable, constantly changing, or a combination of both?

9. **Transfer** How does your self-concept impact your communication with your close friends, acquaintances, and significant others?

Film 3: Reality Bites

Goals

1. To identify what a communication rule is.
2. To recognize the different types and functions of rules.
3. To understand the role communication rules play in the interpersonal process.

Experience

Show a 15 minute segment of the film Reality Bites, beginning with Lelena and Michael's first meeting and ending with the conclusion of their first date. Students can be given a list of questions before the film is shown. This way they have specific things to look for while watching the film. Conversely, students can watch the film first and then engage in a structured classroom discussion.

Processing Questions

1. **Describe** Describe the communication patterns in Michael and Lelena's first date. What did they talk about?
2. **Describe** Describe the amount of self-disclosure present in their conversation.
3. **Describe** Compare Lelena and Michael's communication on their first date

with the cultural rules of self-disclosure and topic selection concerning first dates. Did their communication patterns follow the communication patterns of others? How were they similar? How were they different?

4. **Infer** Was Michael comfortable with the communication that occurred on the first date? Why? Was Lelena comfortable with the communication that occurred on the first date? Why?
5. **Infer** Why is self-disclosure minimal or limited on a first date?
6. **Infer** Compare your self-disclosure patterns on first dates with those of Michael and Lelena. Are your patterns similar or different?
7. **Transfer** How would you react is an individual self-disclosed too much too soon? Or too little too late? What constitutes the right amount?
8. **Transfer** Are there other situations were cultural rules play a role in guiding our communication interactions?

Conclusion

It is hoped that the contents of this paper has provided the reader with new insights into the effective debriefing and processing of media texts as experiential learning tools in the communication classroom. Readers are encouraged to use similar types of media texts in their own classroom to enhance the educational learning experiences of their own students.

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